



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

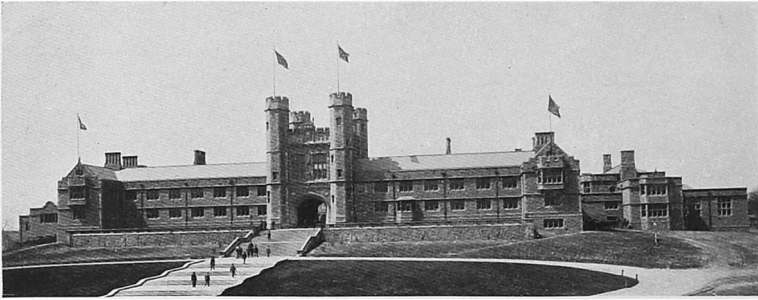
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ARCHITECTURE OF THE WORLD'S FAIR

A writer well known for his monographs on architectural subjects has said: "A world's fair out of which the architects are to get no credit is a foredoomed failure." According to this canon of judgment the World's Fair at St. Louis, despite certain obvious defects of design and execution, ought to be a signal success—it is a mag-



ADMINISTRATION BUILDING, WASHINGTON UNIVERSITY GROUP
Louisiana Purchase Exposition

nificent pageant of landscape and architectural effects, and the gifted workers who are responsible for the "Federal City," as some one has named it, will be pretty sure to get full credit for their enterprise and ability.

The reason for this quoted opening remark is not far to seek. Chicago, in 1893, set the pace for all succeeding world's fairs. It was then recognized for the first time that whatever might be the mass and the value of the exhibits, the supreme attraction of an exposition must be the beauty of its grounds and the magnificence of its buildings. Acting on this conviction the Chicago men transformed an absolutely level tract of prairie, with no feature save that the waters of Lake Michigan lapped one side of it, into a dream of beauty—the "White City." They erected not mere shells of buildings, but magnificent structures worthy of being petrified, if such a thing were possible, into monuments to endure through the ages. They laid out not mere utilitarian roadways, but magnificent boulevards adorned with sculpture and other embellishments. They excavated charming lakes and attractive water courses, and they spanned these channels with beautiful bridges. The prime object was to



LAGOON BESIDE PALACE OF MACHINERY
Copyright, 1904, Louisiana Purchase Exposition Company

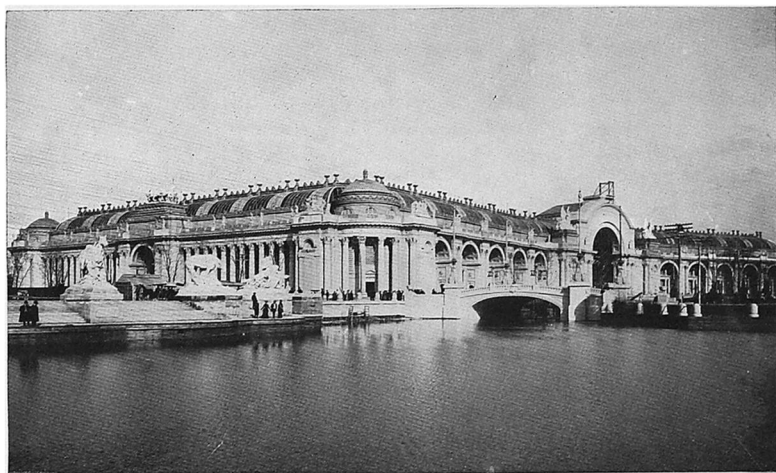
make a marvelous picture. The picture materialized beyond expectations, and proved a drawing card, the salvation of the exposition.

Every exposition that has followed has imitated the example set by this initial enterprise in the pageant line, even to the extent of ringing changes on Chicago's famous "Midway." Paris, Buffalo, and minor exposition cities, according to their means or opportunities, have emulated the wondrous "White City"; and lastly, St. Louis has undertaken to outdo all its predecessors. That it has eclipsed Paris and Buffalo is a matter of common admission; that it has equaled Chicago is a matter of grave doubt. Be this as it may, one finds essentially the same features that were Chicago's glory, but on a larger scale—too large a scale. Perhaps despairing of surpassing the "White City" in beauty, the St. Louis men sought merely to approximate the beauty of its model and outrival it in magnitude.

The St. Louis fair being located on an inland site lacks the grand feature which Chicago turned to such good advantage—the lake; but it has natural advantages in the way of a diversified landscape which were wanting in Chicago. The brow of a wooded ridge made possible a magnificent spectacle, and E. L. Masqueray, chief of design, and his associates have wisely made this the central feature around which all the panorama of buildings and landscape effects have been grouped. This feature, of course, is the Choral Hall, flanked on either side by the Colonnade of States, from which descend in graceful sweeps and through a profusion of sculptural and floral embellishments the waters of the hillside fountain.

An essential characteristic of the general scheme, which perhaps has escaped the attention of visitors, is that the whole arrangement of buildings and grounds is strictly urban. The group of eight great palaces that lies at the foot of the hill corresponds to the business section of a city; the minor buildings, for the most part surmounting the height, are in a sense the residence section; and beyond and encircling the whole are the extensive grounds, still undenuded of timber, which constitute the park system of the city.

The creation of a spectacle being the avowed purpose of the designers, the visitor to the fair is of necessity impressed with the many charming sights that unfold before him. Beauty spots in abundance, those created by nature and those wrought by the ingenuity of man, embellish the vast exposition. On the two square miles containing the Louisiana Purchase Exposition are found hill and valley; forest and plain; palace and cottage; towers and turrets that pierce the sky; and underground tunnels and drifts that penetrate the earth beneath the busy city; flowers that attain perfection on the arid sands of the desert and others whose gorgeous blossoms open only when resting on the surface of some sheltered lake. And one feels inclined to pardon, if not abet, the enthusiasm of the promoters of the enterprise, who assert that within the six miles of fence inclosing the exposition "are presented more pictures of grandeur and beauty than were ever assembled on any other space of like size in the world's history." One may not cavil over such broad statements.



PALACE OF MANUFACTURES

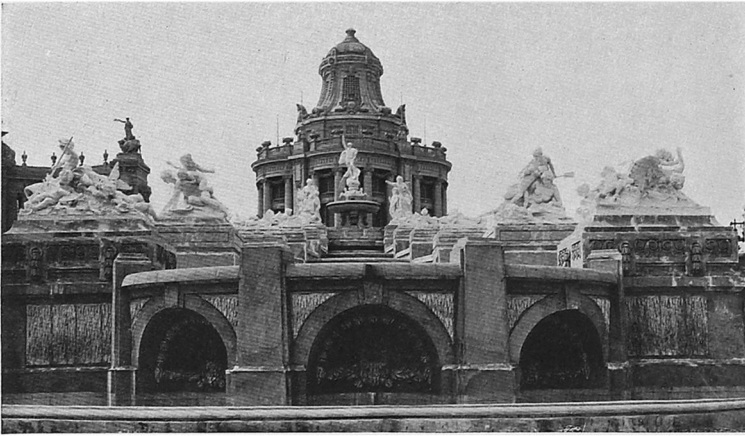
Copyright, 1904, Louisiana Purchase Exposition Company

One may to advantage survey the chief architectural attractions of the fair from the vantage ground afforded by one of its noblest monuments. "Peace," the gigantic statue that crowns the top of the Louisiana Purchase Exposition Monument, and towers heavenward one hundred feet, is privileged, were she endowed with sight, to gaze along three vistas, the magnificence of which has rarely been surpassed. This very graceful and beautiful monument—one may properly describe it as one of the architectural features—emblematic of the Louisiana Purchase, stands in the broad boulevard which bisects the main group of exposition palaces. It is one hundred feet high, the shaft being seventeen feet in diameter at the middle, and the base fifty-five feet in diameter. The crowning statue is "Peace," calling the nations of the world together in friendly competition. "Peace" stands upon a globe which in turn is supported by four giants representing the forces of the universe. The signs of the zodiac appear upon the broad equatorial band. At the base of the column on two sides are allegorical figures mounting the prows of Indian canoes, representing the conquests of navigation on the Mississippi and Missouri rivers. On the north of the base is a rostrum from which representative men appear upon ceremonial occasions. On the south side facing the lagoon is a magnificent group typifying the transfer of the Louisiana Territory by France to the United States. Upon the summit of the obelisks which surround the base of the great shaft American eagles are perched, and upon the cartouches on the obelisks are bas-relief figures of "Fame." The monument was



PALACE OF EDUCATION

Copyright, 1904, Louisiana Purchase Exposition Company



AT FOOT OF BASIN, SIDE CASCADE

Copyright, 1904, Louisiana Purchase Exposition Company

designed by Mr. Masqueray, already mentioned as chief of design, and all the sculpture upon and surrounding it is by Karl Bitter, chief of sculpture.

From the proud position occupied by "Peace" on the summit of the monument one gazes along the splendid vistas that stretch their lengths before one. Looking to the south is the majestic Court of Cascades, the grand basin, six hundred feet in diameter in the middle. A broad lagoon extends in a southerly direction between the stately ivory-tinted Education and Electricity palaces. Its banks are lined with double rows of silver maples, and this with the green sward gives a touch of vernal beauty, contrasting with the ivory palaces and the white asphalt roadways. Looking across the basin are seen the great cascades. Three streams of water plunge eighty feet down the steep slope, splashing noisily, and emptying with picturesque wantonness ninety thousand gallons of water per minute into the great basin. Sloping up on the three sides between the cascades are the beautiful cascade gardens, with their rich and varied colors.

The natural amphitheater, of which the grand basin is the arena, is crowned with the most festal of all the architecture of the exposition. In the center is the great Festival Hall, with the Colonnade of States reaching out six hundred feet to the east and to the west, terminating in two large ornate pavilions. The Colonnade of States is enriched with statuary symbolizing each of the states and territories acquired by the Louisiana Purchase one hundred years ago. Through the beautiful screen thus formed glimpses may be had of the virgin

forest back of it. Remarkable in its beauty in the sunlight, the view is even more striking after nightfall. Myriads of electric lights are so arranged in the water and in the architectural members beside it as to be themselves concealed, and the effect produced is as though the structures and water were themselves of light. At one time the entire territory is the color of crystal; again the hillsides are an emerald green, and the waterway assumes a phosphorescent hue; again, the

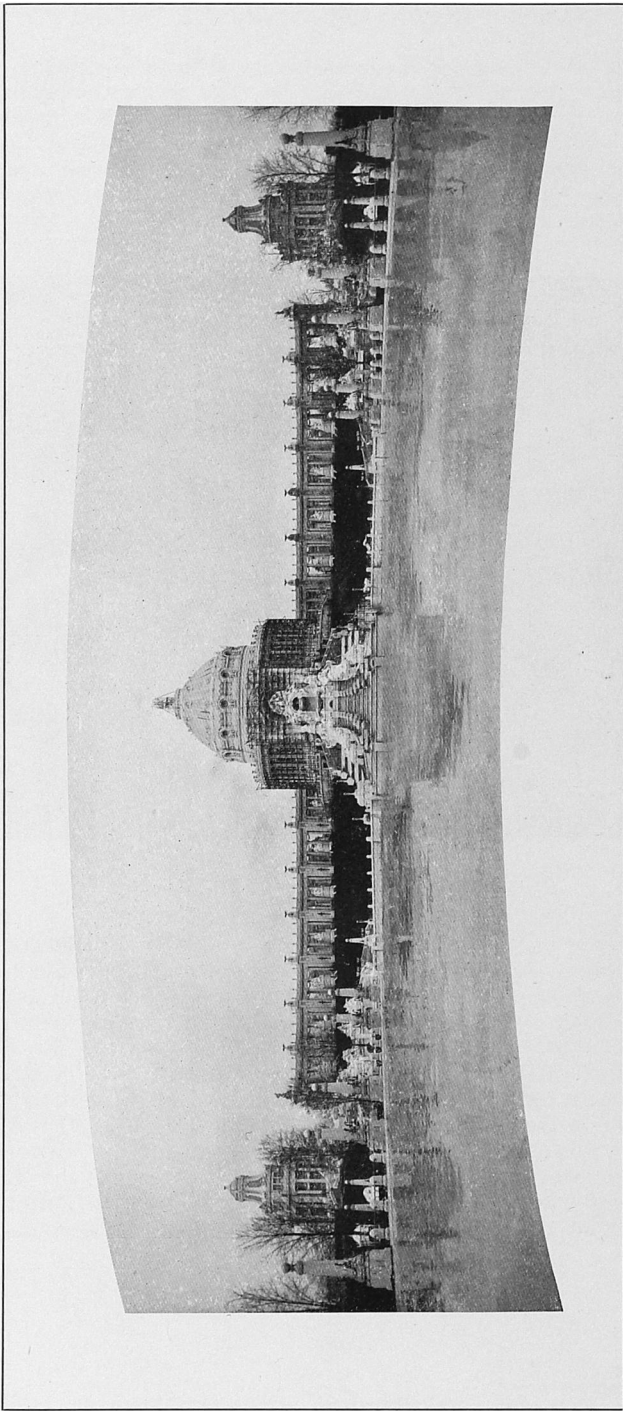


PALACES AND BRIDGE ILLUMINATED

Copyright, 1904, Louisiana Purchase Exposition Company

entire cascade section appears as a solid incandescent mass, while the waterways are of molten silver. The large central cascade has a length of two hundred and ninety feet, its source being the monumental fountain. It is divided into fourteen falls. The water as it tumbles over the topmost ledge flows eleven and one-half inches deep over a forty-foot weir. It spreads as it runs, and at the ledge nearest the basin, it takes the final plunge over a surface one hundred and sixty-nine feet broad with a volume of four and one-half inches deep.

If one turns on the lofty pedestal to the east, another vista unfolds still further spectacular grandeur. The southern façade of the Manufactures Palace and the northern façade of the Education Palace are to be seen on either side of a broad waterway, while beyond, the



CHORAL HALL, COLONNADE OF STATES, AND CASCADE FOUNTAIN
Copyright, 1904, Louisiana Purchase Exposition Company



massive proportions of the Liberal Arts Palace on the north and the obelisks and the north façade of the ornate Mines and Metallurgy Palace appear in view. Still beyond this, perched high on a hill, stands the United States Government Building, with its huge dome towering far above—the largest building the United States ever built for exhibition purposes. Vision beyond this is lost at the horizon where the blue of the sky meets and mingles with the vernal beauty of the trees of Forest Park. Leading to the Government Building is the sunken garden, seven hundred and fifty feet long and one hundred feet wide. Terraces slope gently down four feet, and green

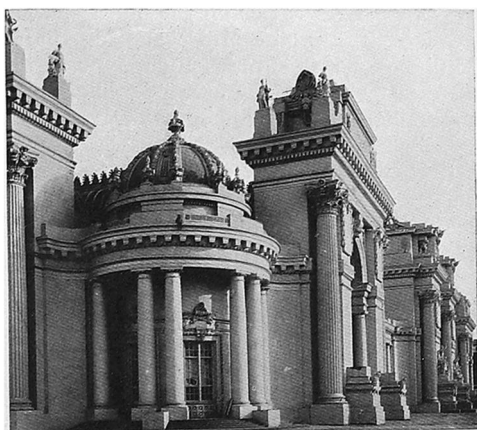


PALACE OF ELECTRICITY ILLUMINATED

Copyright, 1904, Louisiana Purchase Exposition Company

lawns, collections of brightly colored flowers, rich foliage plants, and palms are strikingly arranged. Graceful walks wind in and out, and beautiful statuary adds to the richness of the scene.

Another scene of beauty comes out of the west. The massive architecture noted on the east is a contrast with that to be seen when glancing down the western vista. Not that the palaces are smaller, but that there is a forest of towers, spires, and minarets that pierce the sky, while on the east the dome is the favorite architectural theme. The Varied Industries Palace forces itself into view, the southern façade being within range of vision. The dome is here in evidence, too, but it does not predominate. There are pointed towers that reach high above them and glisten in the sunlight; and the vast colonnade that marks the main entrance impresses one not less by its massiveness than by its grace. By many this colonnade



PALACE OF LIBERAL ARTS—DETAIL
Copyright, 1904, Louisiana Purchase Exposition Company

is considered the most striking architectural feature of the exposition palaces, and it has the virtue of having an element of originality. Ten great Ionic columns rise sixty-five feet to the cornice line, forming a circular screen beneath the dome that reaches one hundred feet further skyward. These monster columns are surmounted with colossal duplicate statues of "Goldenrod," designed by Bruno Louis Zimm,

and at either end of the colonnade are fountains. Opposite, on the south side of the great waterway, with rows of trees on either side, is the Electricity Palace. Immense towers adorn the corners and mark the main entrance to this structure. Each tower carries a group of statuary. A wide and ornate bridge spans the lagoon, leading from the colonnade of the Varied Industries Palace, it being one of the twelve beautiful bridges that cross the lagoon in the main picture.

Even more than this may one see from the vantage ground of "Peace." The northeast corner of Machinery Palace is within range, and here are more of the beau-



LAGOON BESIDE PALACE OF ELECTRICITY
Copyright, 1904, Louisiana Purchase Exposition Company

tiful slender towers, these surmounted with white domes. Over the main entrance to Machinery Palace are two towers upward of two hundred feet high. Directly opposite is Transportation Palace, the largest of the eight high buildings comprised in the fan-shaped main picture. This building was designed by Mr. Masqueray, as was the Louisiana Purchase Monument. Four mammoth pylons mark the corners of the immense structure, rising one hundred and fifty



LAUNCH-LANDING, PALACE OF MANUFACTURES
Copyright, 1904, Louisiana Purchase Exposition Company

feet high, and on top of each, supported by eagles, rests a huge globe. Another distinguishing characteristic of this building are the three great archways that mark the chief entrances; each sixty-four feet across and fifty-two feet high.

Naturally all of the "beauty spots" are not confined to the main picture. There is the Washington University group of buildings, costing a million dollars, that is rented by the Exposition, and constitutes the administrative offices of the exposition, the Hall of International Congresses, the Woman's Building, the Hall of Physical Culture, the Hall of Anthropology and Ethnology, etc. These buildings are of the Tudor-Gothic type of architecture and are built of Missouri pink granite and Bedford sandstone, with elaborate carvings and trimmings. Beauty likewise holds court in and about the great Palace of Agriculture on an eminence in the western section of the Exposition grounds, this building covering more than twenty-three

acres. Being out of the main picture the ivory scheme of the principal palaces could safely be departed from in this structure. The various state buildings and the structures erected by foreign nations have likewise their manifold attractions. The former, it should frankly be admitted, show a marked advance over the corresponding buildings erected for the Chicago fair, and their location on the wooded height adds to their picturesqueness. The latter, however, it is to be deplored, have succumbed to the craze for reproducing famous buildings noteworthy for their associations rather than for



VISTA BESIDE PALACE OF EDUCATION
Copyright, 1904, Louisiana Purchase Exposition Company

their architectural quality—in some instances they would have found a fitter environment on the “Pike,” which corresponds to Chicago’s “Midway.” The minor buildings and “beauty spots” may here be dismissed with a cursory mention, and the bird’s-eye view given of the main fan-like picture of the principal palaces must suffice.

But what of the individual successes or mistakes—from the standpoint of the designers—of the fair? The reader will perhaps welcome a brief word. One thing cannot fail to impress the careful observer, and that is that in devotion to that crying evil of so many American enterprises, “bigness,” the management of the fair planned, if not beyond its opportunities, at least beyond its means. This has proved to be detrimental not only to the beauty, but to the stability of the principal palaces. Steel supporting structure, so desirable for great buildings of this class, was abandoned in favor of the cheaper and more primitive plan of supporting the immense roofs by means

of wooden posts made by bolting together overlapping scantlings. The United States Government building is the only strictly World's Fair structure on the grounds having a skeleton of steel. Consequently the interiors have a cheap appearance, and give the impression that the beauty is all on the outside. Again, lack of funds necessitated discarding an elaborate scheme of mural decorations, which was designed to embellish the interiors.

The same shortage of money resulted in abandoning the color decoration exteriorly of some of the buildings specially planned for such treatment. Thus palaces left bare of sculptural embellishments, with the intention of having color take the place of plastic art as a means of adornment, have simply been given a cream tint, and as a consequence, have something of a barn-like appearance.

It is easy to trace the underlying cause of this error. It was the avowed intention that the St. Louis fair should outdo the Chicago enterprise. The first magnificent spectacle cost in round figures over thirty millions of dollars. The statement, apparently official, has been published that the St. Louis fair cost fifty millions. This, I have

it on authority, is an error. Up to the time the St. Louis people applied to the United States government for a loan of four and a half million dollars to complete their enterprise, they had spent approximately sixteen million dollars, which, with the loan secured,



DETAIL OF SIDE CASCADES

Copyright, 1904, Louisiana Purchase Exposition Company



BRIDGE, PALACE OF MACHINERY

Copyright, 1904, Louisiana Purchase Exposition Company



LEFT WING, COLONNADE OF STATES
Copyright, 1904, Louisiana Purchase Exposition Company

makes a total of less than twenty-one millions. The significance of these figures will be seen when it is taken into consideration that the St. Louis fair was to break all records in point of extent of grounds and magnitude of buildings. Everything—grounds, buildings, features—was to be the “biggest” yet undertaken. In other words, the promoters of the enterprise

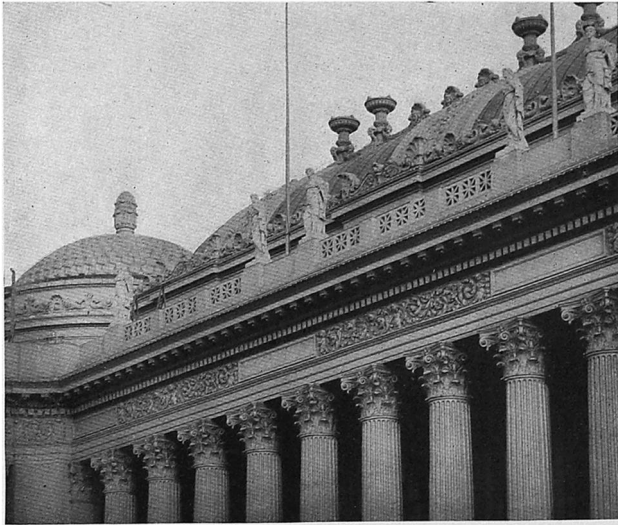
cut out their garment without reference to their cloth, and some of the breadths had in the end to be skimped. Thus for the grounds money was lavished on the sculptors, and for the buildings was utterly denied to the painters, and even architects were permitted to plan architectural features that had to be eliminated and embellishments that had to be curtailed. This is not said by way of censorious criticism, but to explain a marked disparity in the effect of different palaces that forces itself on one’s notice—the baldness, for instance, of the buildings of Agriculture, of Horticulture, of Forestry, Fish, and Game, etc. Had the management planned according to its means the St. Louis fair might have been the finest as it now certainly is the greatest exposition on record. The mere false ambition for bigness has resulted in some of the principal buildings being palaces and some of them little more than sheds.

This weakness is one of execution, and poverty was its cause. Other defects—I will mention a couple of them—result directly from vacillation of purpose, or error of judgment in the matter of the general design. The utilization of the wooded ridge above referred to and the sloping hillside for the Choral Hall, the Colonnade of States, and the Cascades and Cascade Gardens was apparently an afterthought, and this feature will doubtless go down in history as an effect of supreme beauty, though albeit an imitation of a preceding effect—the Trocadero. The brow of the hill is the most commanding point on the grounds, and was apparently designed as the site of the one permanent structure erected by the World’s Fair Company, the Palace of Fine Arts, a substantial stone and brick

building of classic appearance. The hill was needed, however, for a spectacle and the unfortunate result is that this building, which should stand out conspicuous as the one permanent monument among the multitude of fleeting features, is so absolutely buried behind the Choral Hall and the Colonnade of States that the visitor needs a guide to find it. When found it is so dwarfed and belittled by the vast show structures beside it that it seems comparatively insignificant.

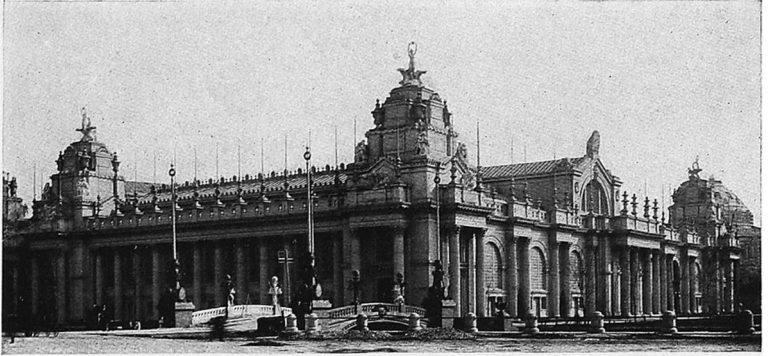
Another curious circumstance worthy of note is the location of the Louisiana Purchase Monument, above described. This feature was evidently designed to be for the lowland what the Choral Hall (which hides the Art Palace) is for the upland—a landmark, so to speak, to arrest the vision. Naturally, one would expect to find it not merely in the vista looking down from the fountain head of the Cascades, but at the axis of the transverse avenue so as to fix the attention of visitors on the plain below. As a matter of fact, it has been withdrawn from the axis so that it is in the direct line of vision only from the Choral Hall. To all save to those on the direct line from the "pin of the fan" to this memorial, the monument is "around the corner," and can only be seen by being sought—a defect that a little forethought would have remedied or eliminated.

To discuss the relative merits of or to draw comparisons between the work of the different architects would here be out of the question—a technical disquisition of the architectural problems involved and the means sought to solve them would doubt-



ROOF LINE, PALACE OF MANUFACTURES

Copyright, 1904, Louisiana Purchase Exposition Company.



PALACE OF LIBERAL ARTS

Copyright, 1904, Louisiana Purchase Exposition Company

less not be relished by the reader. It will perhaps not be deemed invidious, however, to say that from the standpoint of the architectural workers the two most successful buildings on the grounds are the Palace of Education and the Palace of Electricity. Their motives are consistently worked out in a scholarly manner, that of the former especially being worthy of the highest praise. After all is said and done, it is not a matter of grave importance whether the great palaces of the fair meet all the requirements of the best architecture. Those that did not suffer in the execution have an unmistakable grandeur that makes them impressive; others, as the Transportation Building, in which the original design had to be modified in the interest of econ-

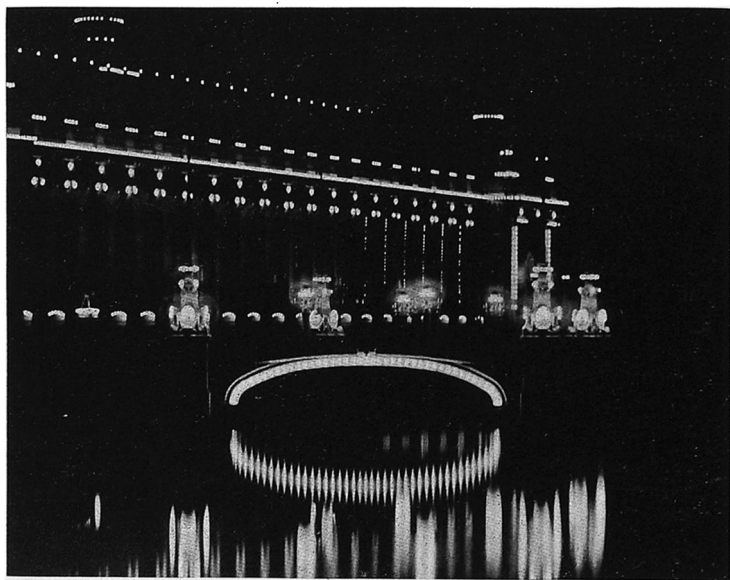


SUNKEN GARDEN

Copyright, 1904, Louisiana Purchase Exposition Company

omy, have lost much of their effectiveness, but are still imposing; and even those planned for color embellishments that never materialized preserve a certain stateliness that speaks much for the lost charms. Certainly they are all typically expositional in character, and the aggregate of architectural effects presents a picture never to be forgotten.

GEORGE B. MCHENRY.



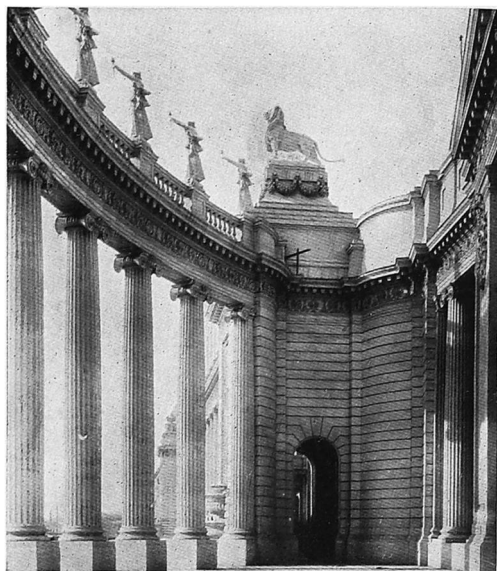
PALACE OF EDUCATION, ILLUMINATED
Copyright, 1904, Louisiana Purchase Exposition Company

LANDSCAPE ART AT THE WORLD'S FAIR

"Has its equal ever appeared? I have not seen Egypt nor India; but I come fresh from the quadrangles and meadows of Oxford; from the Thiergarten of Berlin, newly enriched by palaces, monuments, and statues of victory; from the boulevards and outlying gardens of Vienna; from St. Cloud, Versailles, and the Bois de Boulogne; from lovely Fiesole, looking down upon Florence and its Duomo; from the Albanian hills and the vista of aqueducts on the Campagna, and of St. Peter's, in the dim distance; from the heights above Amalfi, with Capri, Sorrento, Pompeii, Vesuvius, Naples, and its bay spread out beneath the eye; and from the Alhambra. And I say unqualifiedly that while we have no ancient history in America to compete with the Old World, I believe that within a limited area and for a little while the St. Louis Exposition will be the most varied and beautiful landscape in the world, and will take rank as such in the future."

Such is the opinion expressed in no uncertain terms by Dr.

Wolcott Calkins of the picture presented by the buildings and grounds of the St. Louis World's Fair. The words have the ring of eulogy, but it will doubtless be the judgment of most competent critics that nothing less than laudation would be meet for the magnificent scene. To cavil over minor points of arrangement or decoration, or to institute comparisons for or against the work of the men who have transformed a bit of more or less crude nature into a garden of loveliness, is assuredly uncalled for—



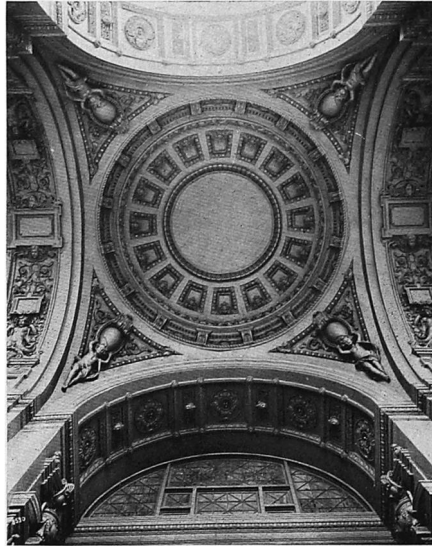
COLONNADE, PALACE OF VARIED INDUSTRIES
Copyright, 1904, Louisiana Purchase Exposition Company

the grounds and buildings are as magnificent in their details as they are in their scope. Only once in the history of the world has anything comparable with the picture been offered to the public, and that was the famous White City in Chicago, in 1893.

The visitor naturally expects something unusual in landscape effects at the Fair, and he is not disappointed. From one glorious prospect he may pass to another. From one superb vista he may turn to revel in the exquisite beauty of others no less pretentious. In designing the landscape features of this great exposition the architect in charge, George E. Kessler, has had ever in mind the central idea that this is a city of gigantic palaces, rather than a group of buildings set in a park. The treatment is therefore generally of a formal character, and the embellishment is along the borders of the thirty-five miles of roadways within the two square miles of Exposition area.

Landscape art in its highest form was designed to be one of the features of the Fair. Only to one familiar with the surrounding conditions in the early stages of the exposition can come a full realization of the difficulties overcome in developing the grounds. Forest Park, the site of the Exposition, is a naturally beautiful place, and while many trees had to be cut away to carry out the general scheme and to make room for the buildings, a large area was left intact, and it has been the object of the landscape architect so to merge this forest into the main grounds that the effect will be both pleasing and consistent.

The State buildings, situated as they are in the midst of the forest, where the trees have been carefully preserved, have perhaps the choicest location on the grounds. But the main picture with its cascades and lagoons lined with fine trees, forms an interesting and imposing sight. Throughout this section, avenues of maples ranging from ten to sixteen inches in diameter have been planted, and although



VESTIBULE DOME, PALACE OF MACHINERY
Copyright, 1904, Louisiana Purchase Exposition Company



PALACE OF LIBERAL ARTS

Copyright, 1904, Louisiana Purchase Exposition Company

planting have been made in long, box-like beds. In this way certain unnecessarily heavy architectural features are partly hidden and the

lines softened—very much to the advantage of the picture as a whole.

This in general is the adopted plan. It has been said that on the smaller slopes in front of the Colonnade of States the state shield would be carried out in plants. The idea was never adopted, and a more appropriate one, which is simply the general scheme on a reduced and modified scale, has been executed.

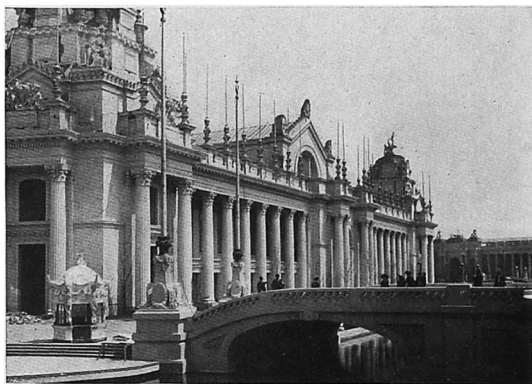
In all this vast scheme the harmony of colors has been a matter of much study and consideration, and while many thousand plants have been used and many different combinations made, the whole is pleasing and restful, and the great slopes of green, stretching down toward the water, are the basis for a display of plants on a scale perhaps never before attempted. The scene at night, too, with all the different colored lights on the great mass of flowers and foliage, together with the colored lights shining through the water as it rushes over the Cascades, is nothing less than wonderful, and the thousands of other lights that outline all the great exhibit palaces and illuminate the waterways, add to the festive and never-to-be-forgotten appearance of the scene.

While the Cascade Gardens stand forth as the most prominent feature of the floral display, there are two others that should be mentioned. One is between the Machinery and Transportation buildings, and is one thousand feet long; the other is a sunken garden seven hundred and fifty feet long, which is situated between the Liberal Arts and Mines buildings. Of the two, the latter is, perhaps, the most interesting as this form of gardening is rather more unusual. For both gardens great masses of flowering plants have been used while carpet bedding in its strictest sense has been almost eliminated. Unfortunately there was no provision in the main grounds for water plants, and while the attempt was made to introduce them, the plans were not approved, and so one of the most interesting forms of

gardening is not presented. However, the department of horticulture took up the matter, and have something along that line in connection with its exhibit.

With the grounds covering an area of 1,240 acres, no attempt has been made for special landscape work outside of the main section of the exposition, and the grounds around the various state and foreign buildings have been cared for by the respective states and countries. It should be noted that exhibits of foreign governments, of the United States, of the several states and territories, and of landscape gardeners on concessions, have conformed to a general plan and enhanced the scenic effect. Great Britain has surrounded its Kensington Orangery with a garden inclosed by a flowering hedge and thickly planted with old-fashioned hollyhocks and roses. Rows of poplars and yews line its narrow paths. The French reservation covers fifteen acres. The entrance driveway to the Trianon is flanked by raised terraces. A rich embroidery of French flowers and foliage, interspersed with miniature lakes, fountains, and statuary, bring to mind the glories of Versailles. The P'u Lun palace, gorgeous in scarlet, gold, and blue, carries out the same extravagance of color in Chinese lilies, peonies, and roses. Germany has lined its avenues and surrounded its castle on the hill with shrubbery and plants which will blossom in due season; many of them rooted in greenhouses abroad. Germany has also an exhibit of tree planting close to the forestry plat of the United States. Japan has planted sections similar to the famous gardens surrounding the mikado's palace. The grounds of this pavilion are somewhat bewildering in their Oriental splendors.

All of the states have surrounded their pavilions with gardens brilliant in flower and foliage, but the United States government makes the most magnificent display. The slope by which one approaches the main building is a wide garden of terraces. And from the broad piazza one looks down into the sunken garden between the palaces of Mines and Liberal Arts. And all over the grounds



BRIDGE, PALACE OF ELECTRICITY

Copyright, 1904, Louisiana Purchase Exposition Company